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## OUR REPUTATION.

*The Baron:* BUT EEF YOU REALLY LOVE ME LIKE YOU SAY, I SEE NOT OF REASON FOR THAT WE WOULD NOT MARRY.

*American Summer Girl:* YES, I KNOW; BUT— IT'S THOSE OTHER TWO MEN THAT I AM ALREADY ENGAGED TO.

*The Baron:* BUT THEY ARE AMERICANS, IS IT NOT?

*A. S. G.:* OH, YES.

*The Baron:* AH, ZE GOOD LUCK ZEN! ZEY ARE ACCUSTOMED TO IT!

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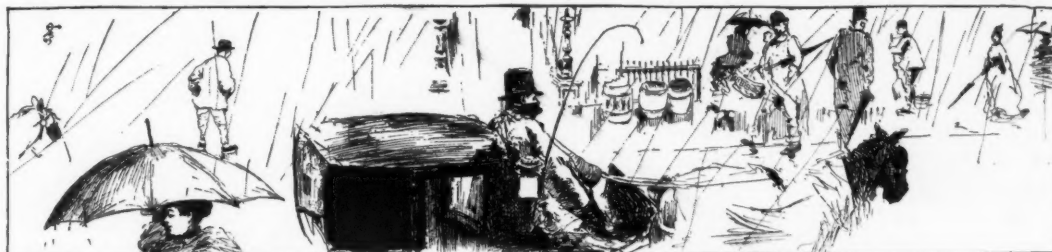
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## SHE IS OUT OF TOWN.

IT seems to me, now that she's gone,  
As if that touch and go  
Which marks this gay metropolis,  
And makes one love it so,  
Was, somehow, greatly out of touch,  
And as for any "go"—  
Things ceased to go the day she went,  
And life's extremely slow.

Of course, the rain falls just as hard,  
The streets keep up their roar,  
And all the other tiresome things  
Are as they were before.  
But why the park has ceased to be  
A place one cares to ride,  
And why old friends should bore one so  
Is what I can't decide.

The house in which she lived last week  
May have been razed or burned;  
It's off the map, does not exist,  
As far as I'm concerned;



And florists, whose desire to prey  
On love-sick youths forlorn,  
I recognized a week ago,  
I now regard with scorn.

Vacation seems so far away,  
The working day's so long,  
I really ought to take a rest;  
I'm very far from strong.  
My interest pales in everything,  
I view life with a frown,  
And letter-carriers only please  
Since she is out of town.

*Richard Harding Davis.*



A BLARSTED BRITISHER.

MRS. BROWN: Theodwinkle, I see it stated that gold is to silver as 1 is to 28. What does that mean?

MR. BROWN: Why, that means that one dollar in gold is equal to twenty-eight dollars in silver. It's funny that you women never comprehend anything about finance.

WIGGLES: That boy of yours is a great talker. What are you going to make of him, a lawyer?

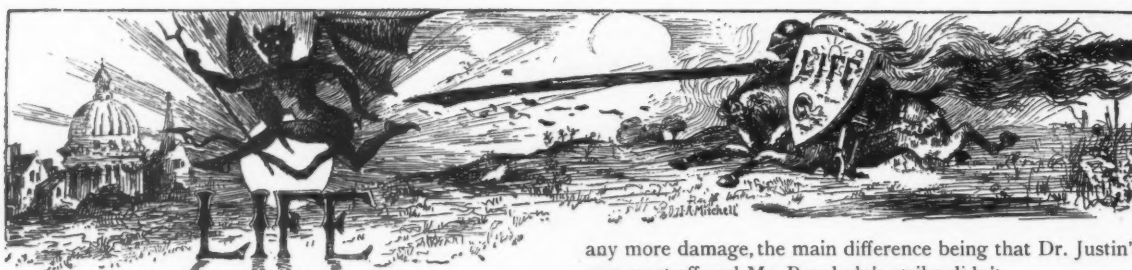
SNIGGLES: No, a barber.



## LOVE NEVER TIRES.

*Sophia (engaged to Angelo yesterday):* OH, DON'T SAY YOU ARE GOING ANGELO, YOU'VE ONLY BEEN HERE THIRTEEN HOURS AND IT SEEMS SO LONELY WITHOUT YOU!





"While there's Life there's Hope."

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**L**IFE takes an interest that it trusts is neither ill-natured nor unwarranted in all the newspaper stories that tend to make men of moderate circumstances satisfied with their lot. Such stories relate less commonly to the affirmative pleasures of the poor than to the peculiar trials of the rich, conspicuous among which is the tendency of rich men's sons to develop afflicting eccentricities of morals. Poverty in early life often means hard knocks and limited education, and the denial of opportunity, which are drawbacks, to be sure; but money has its drawbacks, too, for it brings enormously increased temptations to idleness with the demoralizations incident thereto. "Give me neither poverty nor riches," said Agur, the son of Jakeh, and showed his sense thereby, as we all agree. But, dear me, how much more natural it comes to us to fend off the evils of poverty than those of riches, which is fortunate, after all, since the inconvenience of extreme riches only threatens the few, while poverty lies always in wait for the many.

**I**T ought not to surprise anyone that the rule of the strongest which Speaker Reed has been at so much pains to expound and illustrate in the House of Representatives should find unexpected applications. When the Speaker teaches that might makes right, and daily lives up to his preaching, it seems the most natural thing in the world that members should come to square off at one another, and clutch with violence at fellow-members' locks. Ruperts of debate have had their day. It is the John L. Sullivans that count where Reed is in the chair. But what a row it was; and to think! all that friction developed in handling a lot of lard!

**I**T is a valuable gift sometimes not to know when you are beaten. Mr. Powderly has it, and so has Dr. Justin. Mr. Powderly insists that his strike is a success, and Dr. Justin hopes for great things from his dynamite gun, but so far as the public can see, strike and gun are both past doing

any more damage, the main difference being that Dr. Justin's gun went off and Mr. Powderly's strike didn't.

**W**ORD comes that a lot of Americans who went to Europe, want to come home and cannot get transportation for months to come. Would it be wicked, do you think, to suggest that if the cholera will catch 'em if they don't watch out, and, furthermore, that if it does, their experience may be a useful warning to their fellow-countrymen to try and be more contented to abide in the best country in the world. That Americans should go out and see the world is good, but the idea that two months of European travel is a necessary annual amelioration of residence in the United States is too, too absurd.

**B**UT, of course, this is not intended to reflect upon Mr. Depew, who is in the transportation business, and naturally makes an annual voyage for the encouragement of trade, and to see what new ideas the Europeans have got about carrying passengers and hauling freight. Welcome home, Doctor. We have missed you, but we are still here, and trust you are the same. It doesn't often happen so to you, though.

**D**OCTORS say we are not to go to bed on an empty stomach. It is not a good plan, and who wants to do it? But is it not almost as uncomfortable to go to bed on an empty mind. A judicious nip of the right sort of literature seems a night-cap that is not to be spared.

**S**EEING in a Philadelphia newspaper the other day a serious discussion of the comparative charms of town and country, recalled how nearly the march of events has eliminated that topic from the range of practical discussion. Nowadays working-people who have no choice stay where they are. Working-people who have the choice go where they can make the most money. East of the Alleghenies it is getting to be pretty well understood that the country is a delightful luxury for people who can afford it—a thing to be weighed in the balance—not with town, but with summers in Europe, or yachts. People who take to farming from choice, in the Eastern States, do it as an indulgence, which, thanks to inherited money, or to years of successful labor in town, they can afford. The fashion of buying or building a palatial country house and spending most of the year in it is one which seems to be spreading rapidly among wealthy Americans whose business is not of a pressing nature. And a wise fashion it is. What is better than a farm, if you can afford it?





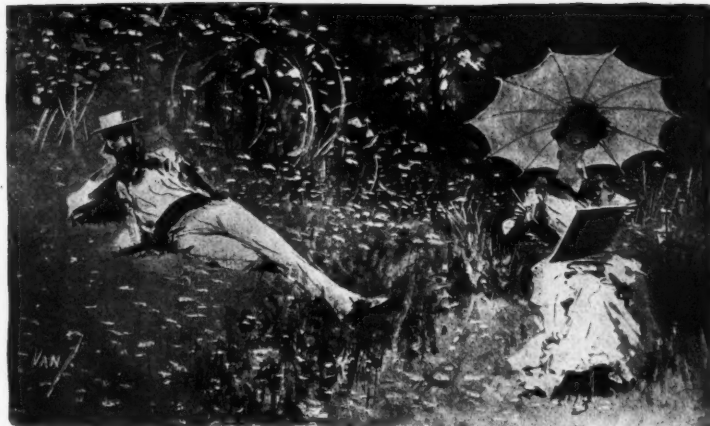
IN 1990.

He: IS YOUR GRANDMOTHER ON THE STAGE YET?

She: YES.

He: BALLET?

She: SHE IS STILL DOING LITTLE LORD FAUNTLEROY.



AT NEWPORT.

Jack: I SAY, MARIE, IF 32° IS THE FREEZING POINT, I WONDER WHAT THE SQUEEZING POINT IS?

Marie: I DON'T KNOW, JACK; POSSIBLY TWO IN THE SHADE.

FORTUNATE.

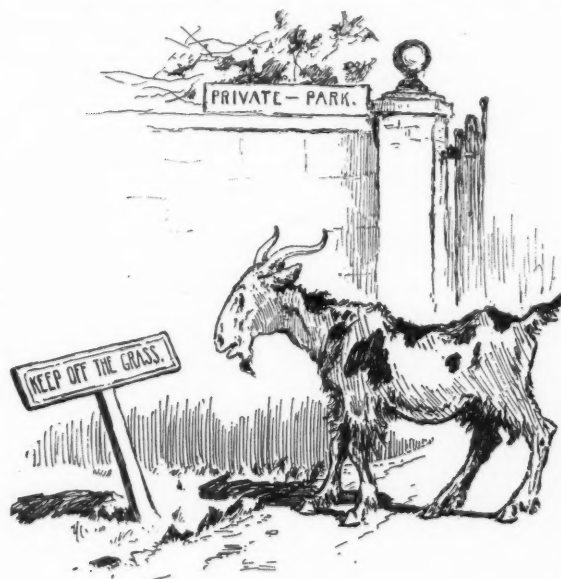
MRS. PANCAKE (to tramp): And have you any children?

TRAMP: No, mum.

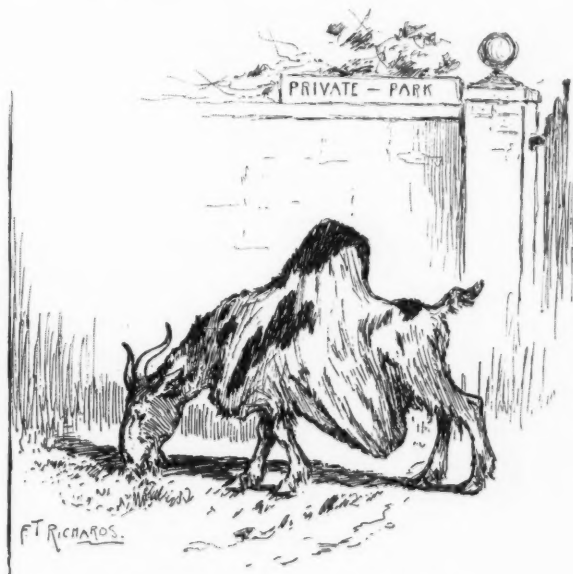
MRS. PANCAKE (with a sigh of relief): That's lucky for them!

DRIGGS: I hear you were laid up for a long spell. It was a good idea to go to the hospital. One gets so much better treatment there.

GRIGGS: Yes, providing he has plenty of money.



Willie: WELL, AIN'T THAT AGGRAVATIN'!



"GUESS I'LL SAY I DIDN'T SEE NO SIGN."



Before

## OUR FRESH AIR FUND



After

AS you pat yourself on your prosperous back and say "What a glorious month is September to be in the country," just remember the pale-faced youngsters who have not yet had a chance to get away from the city. A very few dollars will give them what they have needed all summer. More than two thousand children have been sent to the country this season by means of this fund.

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Jack .....	1 00	Poverty Flat.....	4 00
Bettie .....	1 00	G. W. ....	1 00
Donald.....	1 00	Total.....	\$6,865 75
Larchmont Circ. Library..	16 90		



### "A DIPLOMAT'S DIARY."

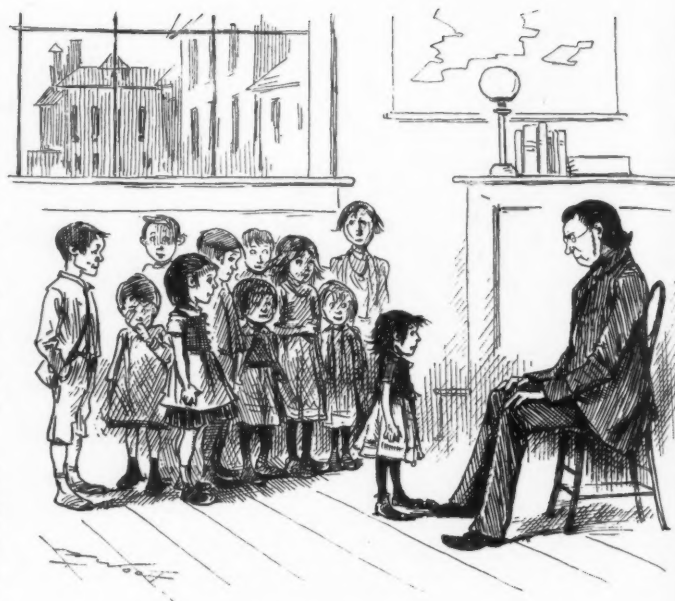
IT is already known that Julien Gordon, whose name appears on the title page of "A Diplomat's Diary" (Lippincott's), is the *nom de guerre* of Mrs. S. V. Cruger. The secret was hardly kept till the day of publication, and one wonders why a pseudonym was used at all.

The story has several pronounced qualities about it which are seldom found in the usual first novel of an ambitious woman. It is, above all, interesting—so that, though you may dislike every character in the tale, you will read it to the end.

Moreover, it is intelligent—with the intelligence which comes of experience in strange lands among cultivated people. The reader is conscious that he is not being fed with the immature imaginings of a school-girl whose world has been a village street. Our New England "novelists" used to be, and our Southern "novelists" now are developed in this way. The whole deluge of dialect fiction, which has put style in literature into obscurity, and made prominent unimportant people, arose from our provincial delight in contemplating in a mirror the commonplaces of our daily existence. All of which belongs to another sermon.

\* \* \*

THE gay panorama of life at St. Petersburg, which is the stage setting for the story, is painted effectively—so that one feels the atmosphere of the place, and catches the chill of its glitter and artificiality. But the general temperature of the book is fervid enough to compensate for this. How the present generation of male lovers will ever live up



### AN IDEA OF BLISS.

Teacher: NOW, LITTLE GIRL, I HAVE TOLD THE CLASS ABOUT THE WICKED PLACE BEING PAVED WITH GOOD INTENTIONS. NOW WHAT DO YOU SUPPOSE HEAVEN IS PAVED WITH?

L. G. (with a delightful recollection of a fresh air pic-nic): BANANAS, HAM SAMWICHES, AN' PIE!

to the standard of intensity and ardor set for them by the women novelists is a problem which our college presidents must soon tackle. There is nothing in the present curriculum of a liberal education which develops the emotions in this direction.

The middle-aged diplomat of this story is drawn to be a very masculine, wily, and self-poised lover; but the completed picture is a "woman's man"—a vain and susceptible old sentimentalist whom the silliest girl could catch with chaff.

As for *Daphne Acton*—she is an exceedingly bright and uncomfortable woman of the New England type, modernized. In the old "saleratus biscuit" school of fiction *Daphne* would have worn plain frocks, would have been flat-chested and delicate, and more modest in her love-making than the modern heroine. But both are essentially alike—ready and willing to sacrifice their own and everybody else's happiness to a whim, a caprice—springing from that form of inherited selfishness which we have been pleased to call a "Conscience."

\* \* \*

THE characters in the book have a habit of saying things cleverly—which is no doubt a personal habit of the author. For example:

"She speaks to him with that mixture of irritability and compunc-

tion to which women treat the men they habitually deceive."

"Women are *bourgeoise* in their judgments of each other."

"One thing I have learned! Passion is patient."

"Money means freedom, and freedom is power."

*Droch.*

#### NEW BOOKS.

*TWO MODERN WOMEN.* By Kate Gannett Wells. Philadelphia: J. B. Lippincott Company.

"*O Thou, My Austria.*" By Ossip Schubin. Translated by Mrs. A. L. Wister. Philadelphia: J. B. Lippincott Company.

*At An Old Chateau.* By Katharine S. MacQuoid. New York: Harper and Brothers.

*The Courting of Dinah Shadd.* By Rudyard Kipling. New York: Harper and Brothers.

*The Entailed Hat.* By George Alfred Townsend. New York: Harper and Brothers.

#### MAN AND NATURE.

AUTUMN'S here again, and soon will come the sad and mournful day  
When the dude must fold his blazer up and lay it safe away.

Still there's color in the landscape; what he doffs the forests don,

For the oaks and maples now begin to put their blazers on.



*First Girl (proudly):* OUR BABY CAN SAY PA AND MA.

*Second Girl:* DAT'S NUFFIN. MY COUSIN, WOT'S RICH, US GOT 'ER WAX ONE WOT KIN DO DAT.



"I CALL MR. BOHR MY SIN NOW; HE'S SURE TO FIND ME OUT."

#### THE CHIMES AT MIDNIGHT.

"A H, Mr. Smithers, you are not one of those fickle young men who 'love and ride away.'"  
"Indeed, I am not, Arabella," said he, earnestly.

"And yet," continued the maiden, cruelly, "and yet they run all night trains on the elevated."

MOTHER (to small son going to the country): Frank, have you taken everything you will need?

FRANK: Yes'm.

MOTHER: Have you your tooth-brush?

FRANK (very indignantly): Tooth-brush! Why, I thought I was going away for a vacation.





SOCIAL NOBILITY  
THE CALLER WHO NEVER KNOWS



CIAL NOISANCES.  
NEVER KNOWS WHEN TO LEAVE.



## A QUESTION FOR MANNISH MAIDS.

*He:* THERE IS ONE THING I'D LIKE TO KNOW.

*She:* WHAT'S THAT?

*He:* WHAT DO YOU GIRLS SAY WHEN YOUR COLLAR-BUTTON SLIPS DOWN THE BACK OF YOUR NECK?

## A PASTILE IN PROSE.

"It is for the last time," she whispered.

Dumbly eyes told eyes this was the truth. Always inevitable, it had come at last. After to-night there was to be no future in common. As yet neither has said the word that each is thinking of.

"Good-bye!" A little word to hold so much of pain. "To forget!" A short sentence to illustrate the impossible. "Not yet!" A prayer for a reprieve. "The end!" A futureless hour which embraces Past and Present.

"The rose is dead," says he, as a shower of petals fell at his feet. Mechanically removing the broken stem from his button-hole, he added—"and—the word is said."

"It has been a most sweet chapter in our lives," said she, with downcast eyes.

"I would not have missed it," replied he—"though we may never add"—

"To be continued." And a tear stole softly over her cheek. Each had lingered, loth to turn the last torn leaf. Soon nothing would be left of what had been all. Alas! That the books of men's lives should be written in the sand, and that the tides of the years leave not even a trace. A strange emptiness

fills all the night. Other nights shall come ghost-haunted. Ghosts of inscrutable glances—of sweet replies to old immortal questionings.

She stands beside him, her lips quivering with agony suffered for his sake. His eyes are filled with pitying tears for two broken lives—their own. Alas! for the happy, foolish, fugitive hours they had owned in common. Alas! for the nights brimming with happy silences under the stars. The shaded lamp is burning out. The hour has come. Words are poor things.

"Did I bring my cane?" And his trembling hand reaches into a shadowy corner.

"Yes; here it is," replies she.

"Good night."

"Good night."

Each knows that it is good-bye.

A caress. A sigh. A sob. The door closes. His rapid footsteps are speedily lost to her listening ear. Yes, it is over.

The darkness swallows him from sight. A murky flash. He is lighting his cigarette.

And she?

She slowly rearranges her ruffled bangs as she murmurs, with a yawn:

"I wonder what time he'll come up to-morrow night!"

They have bid each other an eternal farewell before.

*Johanna Staats.*

## AN ILLUSTRATION.

GEORGE BLOOMING STULTEY (*rising young author*): Truly, Miss Curry, humor and pathos are closely related!

MISS CURRY: Yes. When you read us those selections from your works, we thought they were related as cause and effect.

A COACHMAN—The stage prompter.



*First Bank Director:* I THINK WE'D BETTER LET COLLINS GO.

*Second B. D.:* WHY? HE'S BEEN OUR CASHIER FOR TWENTY-FIVE YEARS!

*First B. D.:* I KNOW, BUT HE'S TOO INFERNALLY HONEST. WE DON'T GET A CHANCE TO DO ANY FINANCIERING.





DIFFERENT TASTES.

*Maiden Traveler*: QUICK, PORTER! THERE'S A RAT OR SOMETHING IN MY BERTH!  
*Whang Bung (of Chinese Legation)*: CHASEY LAT IN HERE, GLET A DOLLAR.

DICKY (entering the club in a state of great agitation): Oh!

CHORUS OF CLUB-MEN: What's the matter?

DICKY: A wiotous fellow on the street insulted me.

CHORUS: What did he do?

DICKY: He—he looked at me,

CHORUS: Call the police.

NEVER JUDGE A BOOK BY ITS COVER.



THE mantle of the elder Sothern seems to have fallen on worthy shoulders, although the son has not yet given us a distinct and notable creation like *Dundreary*. To the young actor, under the present conditions of the stage, the versatility which Mr. E. H. Sothern is developing is doubtless more valuable than the power to create and enact one character, no matter how perfectly. In "Lord Chumley," Mr. Sothern showed us a young man born to the purple and gold and then reduced to poverty. In "The Maister of Woodbarrow" he shows us a young man born to the plow and sheep-fold and then elevated to the surroundings of wealth. The latter character is neither so well rounded out nor so pleasing in itself as *Chumley*. It is more idyllic and gives less range to Mr. Sothern's powers as a comedian. But for all that it is an interesting and pleasing creation. Mr. Sothern's support is excellent, and the stage mounting shows the good taste and elegance usual at the Lyceum Theatre.

HOLDS HIS HEAD HIGH—The giraffe.



"I FIND THE FISH BITE AS WELL SUNDAYS AS OTHER DAYS."



A HYDROPHOBIA SCARE IN ROME.

## THE NEW RILEY.

THE fad among the poets now is imitating Jim;  
They make their verses tumble down in sections, just  
like him;

The Whitcomb Riley ending leads you down to an abyss;  
This,

Like  
Up

Suppose we change the thing and boost 'em

Suppose you are describing how you met a summer girl,  
And wooed, and won, and lost her, in Narragansett's whirl;  
You thought you had your heiress hooked and landed high  
and dry,

High.  
Sky  
Knocked

But she was fooling and your plans got

Perhaps you're on the street, and make your plans to be a bear;  
You buy a lot of wheat "dirt cheap," and then you get a scare;  
You let it go for nothing, and before quotations close,

Goals.  
She  
Up

It takes a sudden spurt you see, and

And scores of things might be described with like poetic wiles,  
The theater hat, the iceman's bill—all Eiffel tower styles;  
With novelties and mark-down sales, and bargain lots in  
rhyme,

Climb.  
To  
Got

If you expect to sell your wares, you've

Then here's to Jimmy Riley, the feller wot kin spell  
In the style of old Josh Billings, although not quite so well;  
We've learned that if a poet can make his thinker hop,  
Top.

On  
Keep

And write a ladder-poem, he can

Frank Roe Batchelder.

## VERY TRUE.

"NEW YORK is a great place," said the tourist.  
"It has an Italian quarter and a Chinese quarter  
and a French quarter, but where is the American quarter?"  
"In the pocket of the hotel waiter," answered his American  
cousin.



"MAUD, I should like to know the meaning of this reception."  
 "Mr. Hazard, you shall," answered the proud country girl, freezing. "I have found you out, sir. That is all!"  
 "What do you mean, dearest?"  
 "Don't come near me, sir! Stay on the other side of that table. I have found out that you have been amusing yourself at my expense."  
 "For heaven's sake, Maud, explain."  
 "I know I am freckle-faced, sir!" she said, with flashing eye, "but I did not think you capable of joking about it with your friends."  
 "I haven't done anything of the kind, Maud!" protested the young man.  
 "You have, sir! After you had—had proposed to me last night, and I—I had said y-yes, and you had gone, I overheard you telling Mr. Bellcamber out there on the front porch what glorious fun it was to go into the mountains in August and catch speckled beauties."—*Chicago Tribune*.

JOSEPH JEFFERSON, in his autobiography in *August Century*, relates what was probably the last jest of Artemus Ward.

When the famous wit lay dying in Southampton, he was tended by his devoted friend, "Tom" Robertson, the English playwright, who was also a friend of Jefferson.

Just before Ward's death, writes Mr. Jefferson, Robertson poured out some medicine in a glass and offered it to his friend.

Ward said: "My dear Tom, I can't take that dreadful stuff."

"Come, come," said Robertson, urging him to swallow the nauseous drug; "there's a dear fellow. Do now, for my sake; you know I would do anything for you."

"Would you?" said Ward, feebly, stretching out his hand to grasp his friend's, perhaps for the last time.

"I would, indeed," said Robertson.

"Then you take it," said Ward. The humorist passed away but a few hours afterward.

AN article in another column contains a sentence of wonderful construction as originally set up by the compositor, and it is reproduced here to show the uninitiated what a proof-reader has to confront:

"I was just saying, 'If no one was taking care of me, I should help myself to some of me, I should help myself to some of those preserves.'"—*Journal of Education*.

"It's strange," observed Jinglepop, "how politics creep into the names of favorite edibles. Now, there's Washington pie and cabinet pudding, and—"

"And cottage pudding," hinted his wife, who reads the newspapers. —*American Grocer*.

EMMA: We saw a sea serpent from the hotel I was at.

BERTHA: Huh! That's nothing. There were two young men at the hotel where I spent my vacation.—*Boston Herald*.

Have You Used  
**PACKER'S TAR SOAP**  
 FOR  
 Complexion?  
 Baby's Bath?  
 Shampooing?  
 Skin Diseases?  
 25 cents. All Druggists.

**Helio-Violet**  
 REGISTERED.  
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**Sachet Powder**

For Perfuming Clothing, Handkerchiefs,  
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CAUCUS: What's that?

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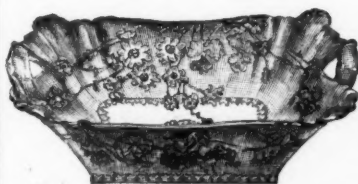
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JINKS: Why, Binks, what's become of your watch?  
BINKS: Sat in the train next to a man who asked me ten times in one hour if I had the time.

JINKS: Well?

BINKS: Gave him the watch.—*Jewelers' Circular.*

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MR. ABSENTMIND (with receiver to his ear) nods.

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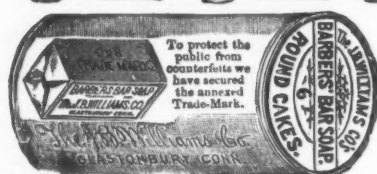
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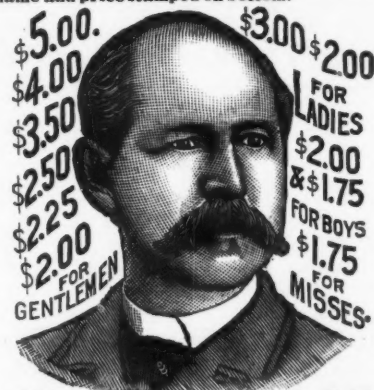
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